

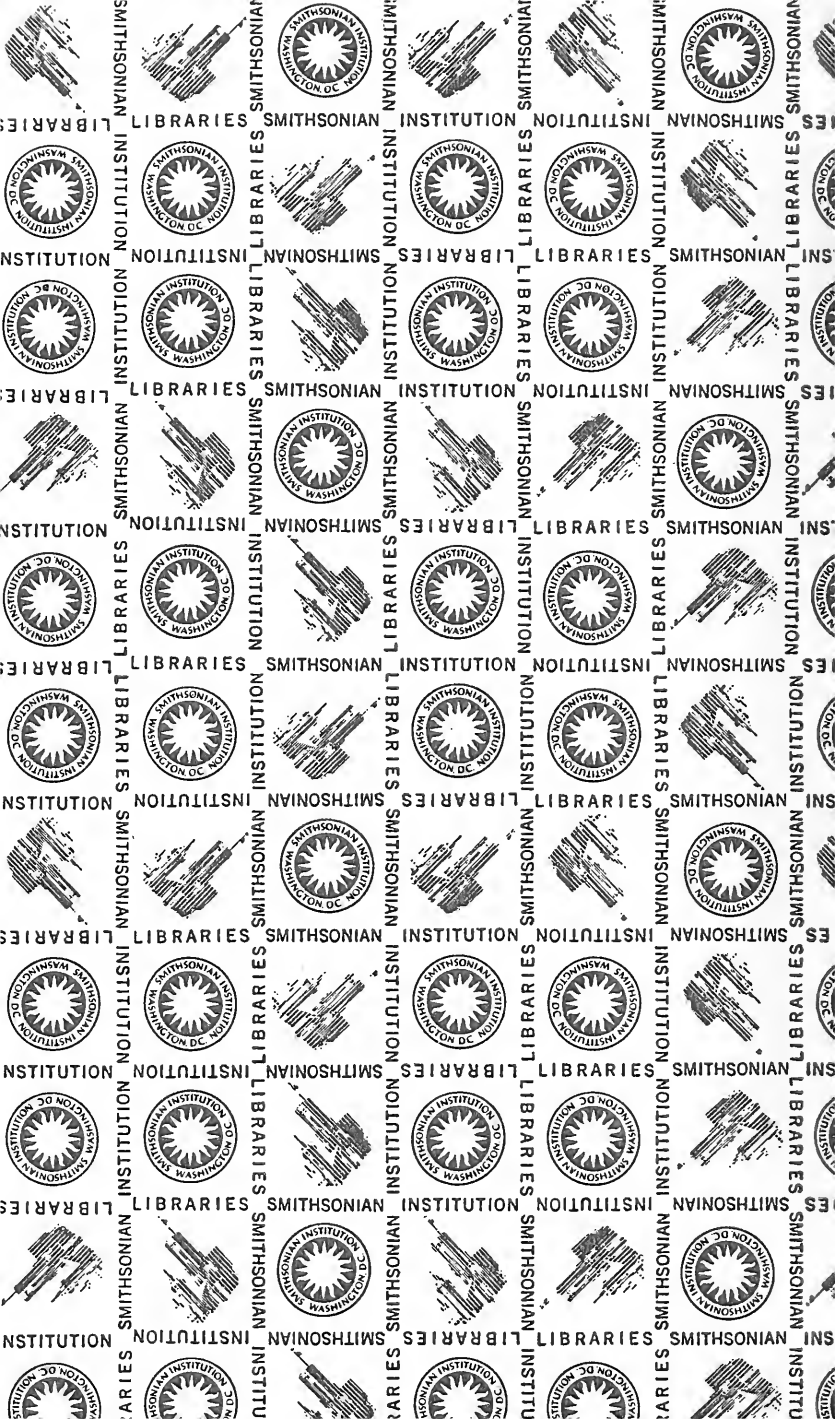
NC

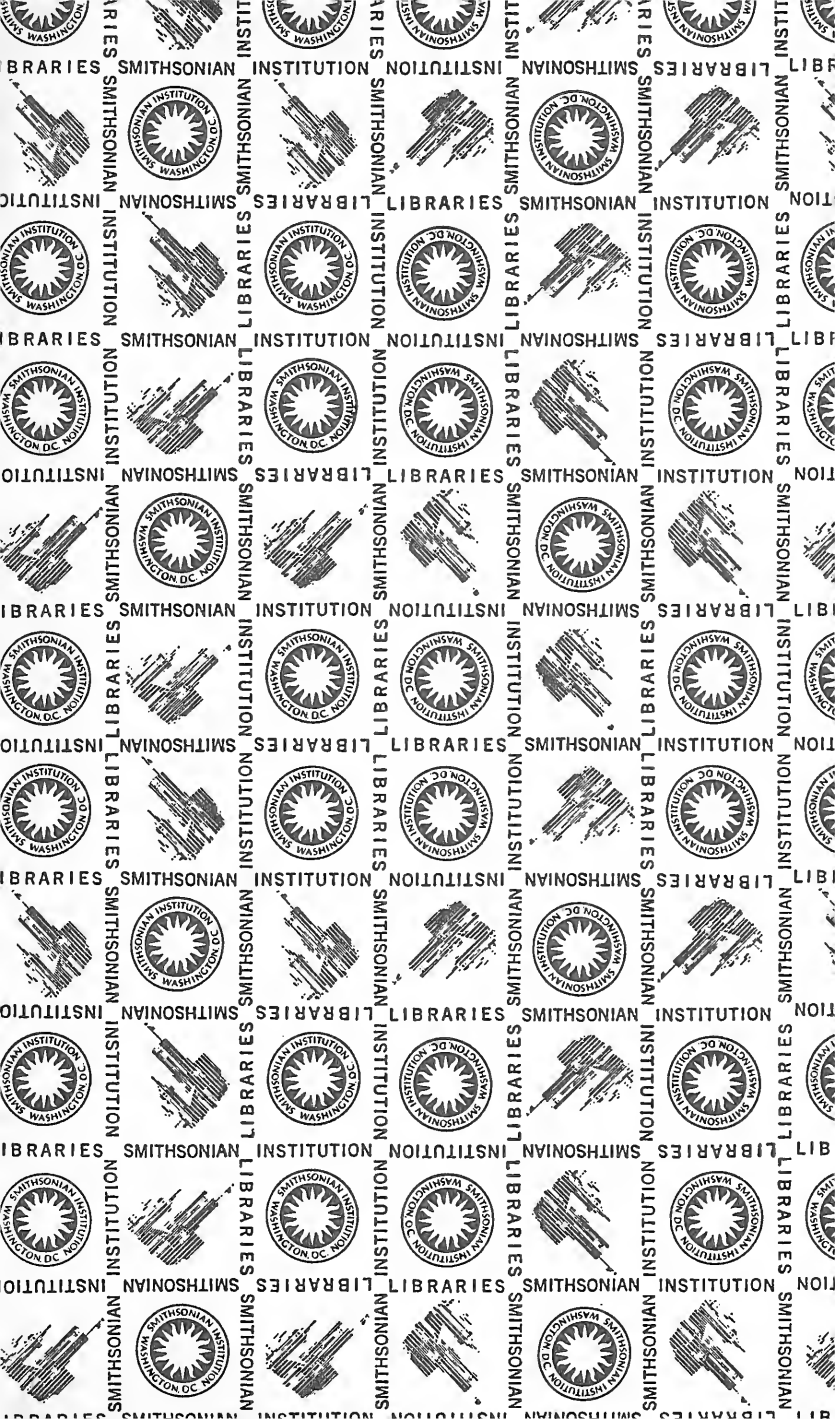
25

N5C77

CHM Ref

SMITHSONIAN
LIBRARIES





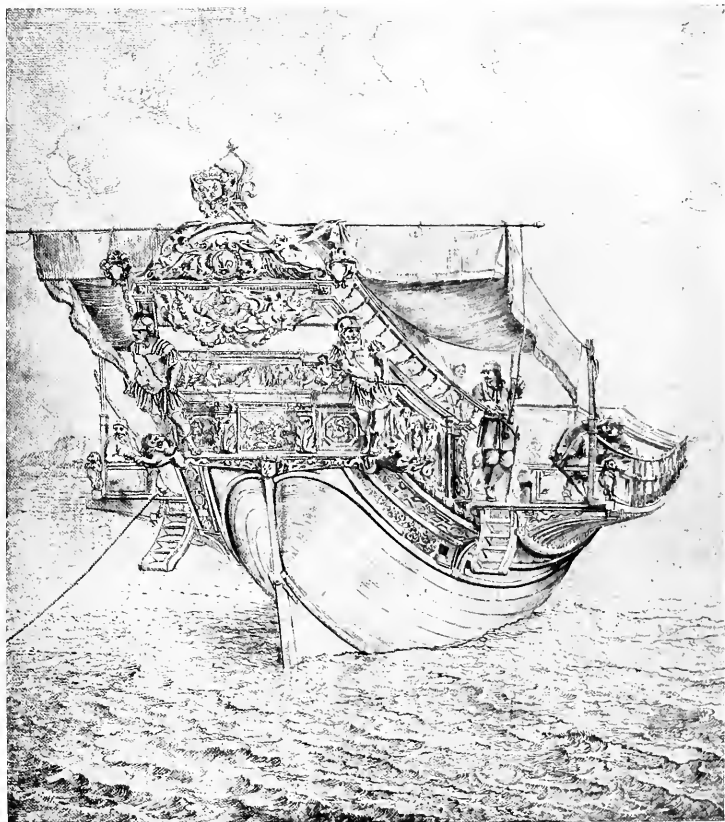


16
20
18677
S.H. W.

FIVE CENTURIES OF DRAWING

The Cooper Union Centennial Exhibition

Cooper Union for the Advancement of the Arts and Sciences



Selected and arranged by The Cooper Union Museum

Circulated by The American Federation of Arts

1959-1961

COVER ILLUSTRATION: *Catalogue Number 42*

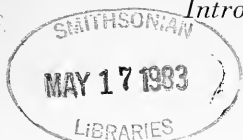


The American Federation of Arts, with headquarters at 1083 Fifth Avenue, New York City, is a national, non-profit, educational organization, founded 1909 in Washington, D.C. and incorporated 1916 in the State of New York. It is composed of chapter, individual, and corporate members. The purpose of the Federation is to cultivate the appreciation and foster the production of art in America. This is carried out through a program of activities including traveling exhibitions, publications, national and regional conferences and consultation services.

NC
25
N5L7-
CHM Ref.

Five centuries of drawing
Cooper Union for the Advancement of Arts and Art

Introduction



IN CELEBRATION of the centennial of The Cooper Union, The Cooper Union Museum for the Arts of Decoration has organized this exhibition, comprising one hundred frames of drawings chosen from some twenty-five thousand in the Museum's collection. The specific selection will confirm the general notion that has got abroad over the years—that there are many drawings in the Museum—and, more than this, it will show something of the unparalleled variety of subject-matter to be found here. The study of a collection of such range has naturally required some length of time, and as has happened in other museums, organization and detailed examination bring to light unexpected treasures.

Taken by itself, the phrase "decorative arts" conveys little enough; but when one sees these designs for architecture, sculpture, engraving, book ornament, metalwork, interior design, textiles and painting, pictorial and decorative, one can form a clearer idea of the kinds of drawings that the Museum has collected and is interested in continuing to collect, of past and present artistic creation.

This collection was originally inspired by the organization of the Musée des Arts-Décoratifs in Paris. Peter Cooper's granddaughters, the Misses Sarah Cooper Hewitt and Eleanor Garnier Hewitt, travelling abroad in the 1880's and early 1890's, determined to pattern their personal collecting upon it, but focused their attention upon the acquisition of books, drawings and prints pertaining principally to the French 18th century, a period they discerned as sadly neglected in our country at this time. With a collecting zeal comparable to that of the brothers de Goncourt, the quality of their own early acquisitions was so encouraging that they proceeded in 1895 to found The Cooper Union Museum for the Arts of Decoration, which is still today unique in the United States.

From its founding, the expansion of the Museum's collection of drawings has been well favored. In 1900 the Museum was able to purchase a large portion of the Giovanni Piancastelli collection in Rome. In 1911, with the help of generous contributions from public-spirited New Yorkers, the Hewitts were able to purchase the entire collection of French ornamental drawings formed by the Sèvres architect, Léon Decloux, son of the *maître-serrurier* to Louis Philippe. In 1938 the balance of the Piancastelli collection, with some exceptions, was made available for purchase by Mrs. Edward D. Brandegee, whose husband had acquired it in Rome shortly after the Museum's initial purchase. In this way the preponderant share of the original collection pertaining to the Italian decorative arts from the 17th to the 19th centuries—including no less than a thousand items from the *oeuvre* of Valadier and of Giani—was reunited.

The outstanding collection of over seven thousand American drawings, which contains the major portion of the graphic works of Church and the largest single concentration of Homer's drawings, is composed mainly of gifts from various artists themselves, or from their heirs. It is indeed remarkable that nearly the entire collection of drawings has come to the Museum either through the generosity of the individual owners or through funds contributed by The Friends of the Museum and its forerunner, the Council for the Museum.

Like any other assemblage of drawings representing five centuries, the present exhibition offers a variety of elements for examination. Some viewers may be interested in physical differences—the variety of media that appear here, and the great range in modes of draftsmanship. Others, overlooking entirely the relationship between medium

and expression, will be primarily interested in the subject-matter and its relationship with the cultural life of the succeeding centuries. Still others perhaps will find their greatest interest in the clarity with which decorative designers have so succeeded in crystallizing their concepts that the executant could proceed with full comprehension of his part in the final realization.

But whatever be the nature of the onlooker's own interests, this exhibition is presented in the hope that the quality of these drawings, so unlike those of more familiar types, will give pleasure and will serve as a reminder of the further pleasures that await the welcome visitor to The Cooper Union Museum.

RICHARD PAUL WUNDER
Curator of Drawings and Prints

Special thanks are due Mr. Calvin S. Hathaway, Miss Cornelia J. Henry, and Mrs. Olga Berendsen, of The Cooper Union Museum, for the important part they have played in the preparation of the material and the catalogue for this exhibition.

This catalogue is arranged chronologically, as far as possible, by date of drawing within country. The carrier for all drawings is understood to be white paper unless otherwise indicated. In measurements, height precedes width. The bibliography given is only that which refers specifically to the drawing in question; listings in exhibition catalogues are not here recorded. The abbreviation "C.U.M." refers to Cooper Union Museum publications.

Catalogue



Catalogue Number 1

ITALY

- 1 Benozzo Gozzoli (1420–1497). Attributed to
SKETCH OF A CLASSICAL STATUE OF THE *VENUS PUDICA* TYPE
Silverpoint heightened with white on prepared paper. 6¾ × 5⅝ in. (172 × 142 mm.)
Coll.: Piancastelli

Once possibly part of a sketchbook (of about 1475) that included other copies of antique sculpture, this drawing may represent a Hellenistic statue seen by the artist in the Medici collection in Florence.

Bibl.: C.U.M. *Chronicle*, Vol. II, No. 4, 1952, p. [96]; A. Mongan, *One Hundred Master Drawings*, 1949, p. 18; C.U.M. *Illustrated Survey*, 1957, p. 14.

2 **Nicoletto Rosex da Modena** (active 1500—about 1507), Attributed to

DESIGN FOR A BRONZE CANDLESTICK BASE

Pen and ink. $10\frac{3}{16} \times 7\frac{5}{8}$ in. (262 × 194 mm.)

The attribution of this drawing is based on similarities with Nicoletto's engravings and a group of his drawings divided between the British and the Victoria and Albert Museums. His art contributed to the establishment of High Renaissance ornament design in Venice.

3 **Unknown Florentine Artist** (about 1540–1550)

DESIGN FOR A FOUNTAIN

Black chalk. $17 \times 10\frac{13}{16}$ in. (432 × 275 mm.)

Coll.: Sir Joshua Reynolds

An inscription, possibly 17th-century, gives an overly ambitious attribution for this drawing to Baccio Bandinelli (1495–1560). The curious complexity of the design suggests that it might have been intended for a temporary, possibly indoor, structure.

4 **Francesco Salviati** (1510–1563)

STUDY FOR THE 'ALLEGORY IN HONOR OF RANUCCIO FARNESE'

Pen and ink with bistre wash and white heightening. $8\frac{3}{4} \times 10\frac{1}{4}$ in. (206 × 260 mm.)

Coll.: Piancastelli

The fresco itself, in the Palazzo Farnese, Rome, was completed by Taddeo Zuccaro, about 1555, after Salviati's designs. The allegory shows the founding member of the family receiving the banner of the Church from Pope Eugenius IV. This working drawing, that includes overlays by Salviati, is quite different from the composition as completed. Other drawings for the scheme are at Windsor Castle.

5 **Unknown Artist** (possibly North Italian) (active about 1550)

DESIGN FOR A TABLE DECORATION

Pen and ink with bistre wash. $14 \times 11\frac{15}{16}$ in. (356 × 304 mm.)

Coll.: Mariette; van Suchtelen; Decloux

Considered the most important single item of table furniture, the salt for centuries was featured in elaborate form. Sometimes it was set off architecturally, as is indicated here, by columns joined by twisted ribbons.

6 **Girolamo da Carpi** (1501–1556)

SKETCHES OF CLASSICAL SCULPTURE

Pen and brown ink. $10\frac{3}{8} \times 7\frac{3}{8}$ in. (257 × 187 mm.)

Coll.: P. Huart; Hugh Cassel

Strongly influenced by classical antiquity during his sojourn in Rome in the early 1550's, da Carpi filled a number of sketchbooks with drawings of sculpture and *grotteschi*. This sheet, drawn on both sides, probably comes from one of these books, some of which were dismembered in the 18th century.

7 **Francesco da Sangallo** (1494–1576), Attributed to

DESIGN FOR THE TOMB OF A MEDICI CARDINAL

Pen and brown ink with brown wash. $11\frac{3}{16} \times 7\frac{9}{16}$ in. (294 × 192 mm.)

Coll.: Piancastelli

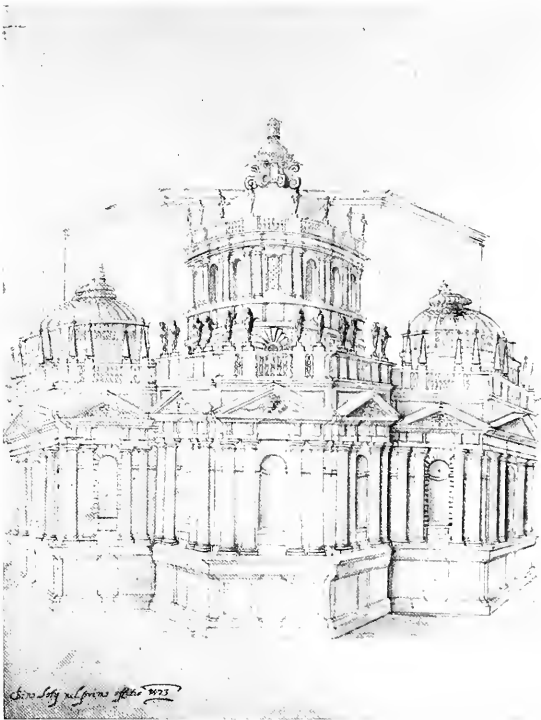
Son of the famous Florentine architect, Girolamo da Sangallo, Francesco executed tombs and other sculpture for the Medici family in Florence, Rome and Monte Cassino Abbey. Perhaps this design was intended for the tomb of the ill-fated Cardinal Giovanni de' Medici (died 1562).

8 **Bernardo Sozi (or Sotij) di Vincenzo** (active 1573-1603)

PROPOSED ADDITIONS TO A CENTRAL PLAN CHURCH

Black chalk, pen and ink with bistre wash. $13\frac{3}{8} \times 10\frac{1}{2}$ in. (353×267 mm.)
Coll.: Piancastelli; Brandegee

Designs by provincial Italian 16th-century architects are rare. Sozi seems to have worked exclusively in Perugia, and he undoubtedly knew Bramante's work in that region. This scheme, of 1573, might relate to additions proposed but never carried out for the octagonal Romanesque church of S. Ercolano, at Perugia.



Catalogue Number 8

9 **Unknown Florentine Artist** (active about 1575)

DESIGNS FOR SALT CELLARS

Pen and ink with bistre wash (mounted). A: $2\frac{1}{16} \times 5\frac{1}{8}$ in. (071×130 mm.);
B: $2\frac{7}{8} \times 5\frac{1}{2}$ in. (073×139 mm.) (mount)
Coll.: J. Richardson; Earl Spencer; Destailleur; Decloux

These designs are by a silversmith contemporary with Benvenuto Cellini (1500-1570), who, like him, had a taste and ability to handle bizarre and fantastic forms to meet the vogue of the day.



Catalogue Number 10

10 Antonio Gentili (1551/2-1609)

SKETCH FOR THE BASE OF THE SILVER CRUCIFIX FOR THE HIGH ALTAR OF ST. PETER'S, ROME

Pencil, pen and ink with bistre wash. 19 $\frac{3}{8}$ × 15 in. (492 × 550 mm.)

Coll.: Piancastelli; Brandegee

Following a scheme originally set by Michelangelo, Gentili carried to completion the work commissioned by Cardinal Alessandro Farnese in 1578, even adapting his design to accommodate the existing figures of slaves. The finished object (now in the Treasury of St. Peter's) was put in place in 1582.

Bibl.: R. Berliner, in *The Art Bulletin*, 1951, pp. 51-52; C.U.M. *Chronicle*, Vol. II, No. 4, 1952, p. [97]; C.U.M. *Illustrated Survey*, 1957, p. 16.

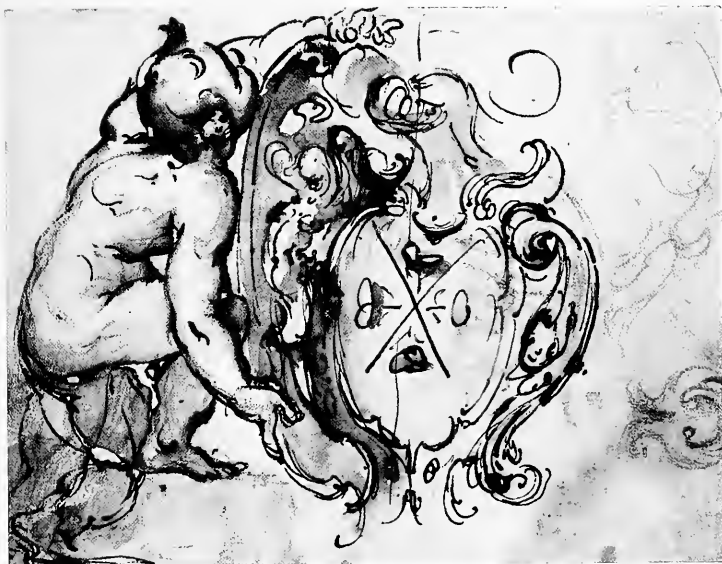
11 Monogrammist F A S (active about 1558-1620)

DESIGNS FOR ENGRAVED GUN PLATES

Black chalk, pen and ink with grey and yellow watercolors (mounted). 8 $\frac{1}{8}$ × 10 $\frac{1}{4}$ in. (206 × 260 mm.) (mount)

Coll.: Piancastelli; Brandegee

Elaborately-engraved gun plates were extensively used on firearms during the 16th and 17th centuries. The two great centres of gun production in Italy were Brescia, in the North, and Naples, in the South. To judge from their stylistic qualities, these designs were probably intended for Brescian pieces.



Catalogue Number 12

- 12 **Domenico Passignano** (1560–1638), Attributed to
NUDE CHILD SUPPORTING AN ESCUTCHEON

Red chalk, pen and bistre ink with grey wash. $6\frac{3}{8} \times 8\frac{7}{16}$ in. (162 × 214 mm.)
Coll.: Piancastelli; Brandegee

Passignano was employed both in his native Florence and in Rome by the Medici; he was also active as a decorative painter in Venice and elsewhere in Northern Italy. This lively and deftly executed sketch suggests a detail for a decorative scheme.

- 13 **Remigio Cantagallina** (active 1582–1635)
FANTASTIC LANDSCAPE WITH SCENES FROM THE OLD AND NEW TESTAMENTS

Pencil, pen and ink with bistre wash (mounted). $12\frac{1}{4} \times 16\frac{3}{4}$ in. (312 × 425 mm.)
(drawing)
Coll.: Piancastelli

Incorporated into this curious composition, possibly taken from an apocalyptic vision by one of the writers of the Early Church, are Mount Sinai, Jerusalem, Nazareth and Bethlehen. Cantagallina worked in close association with Stefano della Bella and Giulio Parigi, designing settings for theatrical performances given by the Medici in Florence.

- 14 **Lucio Massari** (1569–1635)
DESIGN FOR A CEILING PAINTING

Black chalk, pen and ink with watercolors and white heightening. $10 \times 9\frac{1}{16}$ in.
(254 × 252 mm.)
Coll.: Nahl; Hewitt

A popular decorator of palaces in Bologna during the early 17th century, Massari went to Rome in the train of the Carracci to work in the Palazzo Farnese. The ceiling for which this drawing is the study has not been identified, but it probably antedates Massari's trip to Rome, about 1609.

15 **Unknown Italian or French Artist** (early 17th century)

ACANTHUS RINCEAUX WITH ANIMALS AND BIRDS

Pencil, pen and ink with brown wash and white heightening. $11\frac{1}{8} \times 15\frac{1}{16}$ in.
(282×351 mm.)
Coll.: Decloux

It is extremely difficult to place the exact origin of such an ornamental design as this. Its rich foliage and introduction of living creatures would suggest the design to be for carved woodwork, and if so, is admirably conceived.

16 **Guido Reni** (1575-1642)

STUDY OF A NUDE YOUTH

Black crayon with white heightening on grey-brown paper. $16\frac{9}{16} \times 9\frac{15}{16}$ in. (420×252 mm.)
Coll.: Piancastelli; Brandeggee

Evidently a study either for the *Samson* (Bologna), dated about 1610, or the *Rape of Dejanira* (Louvre), dated 1610-1621, or for both paintings, Reni seems to have employed the same model on a number of other occasions. The artist's particular concern here was in the rendering of highlights on the human form by means of white chalk.

Bibl.: M. Jaffé, in *Paragonc.* 1954. pp. 5-6.

17 **Giulio Parigi** (about 1570-1625), Attributed to

DESIGN FOR A MEDICI FUNERAL CELEBRATION

Red chalk. $8\frac{1}{2} \times 7\frac{1}{2}$ in. (216×190 mm.)
Coll.: Piancastelli; Brandeggee

Parigi designed a number of Medici funeral ceremonies, habitually held in San Lorenzo, Florence. This drawing might relate to that honoring Cosimo II de' Medici (died 1621). The church represented, not San Lorenzo, might be another in Florence or the vicinity. State funerals were public occasions surrounded by a degree of pomp and ceremony seldom duplicated in our own day.

18 **Andrea Sacchi** (1599-1661)

STUDY FOR A CEILING DECORATION FOR THE PALAZZO BARBERINI, 'DIVINE WISDOM'

Black and red chalks, pen and ink with bistre wash and white heightening. $12\frac{1}{4} \times 15\frac{1}{8}$ in. (312×353 mm.)
Coll.: Piancastelli

The subject of this fresco in the Palazzo Barberini, Rome (of about 1629-1653), is taken from the *Wisdom of Solomon* (vi:22). By his classical simplicity, Sacchi is recognized as the Italian counterpart of Poussin, and with Pietro da Cortona and Baciccio, was one of Rome's leading painters. Drawings by him for important commissions are rare.

19 **Giuseppe Cesari** (called Cavaliere d'Arpino) (1568-1640)

SKETCHES FOR A 'FLAGELLATION OF CHRIST'

Red and black chalks. $7\frac{15}{16} \times 6\frac{1}{8}$ in. (202×155 mm.)
Coll.: Piancastelli; Brandeggee

Cesari is considered the last of the Mannerists. Certainly this sheet of sketches signals the Baroque, though embodied in it, as well, is the classical tradition of Michelangelo and Raphael.

Bibl.: C. de Tolnay, *History and Technique of Old Master Drawings*, 1943. No. 96; H. Tietze, *European Master Drawings in the United States*, 1947, No. 48.

20 **Giovanni Francesco Barbieri** (called Guercino) (1591-1666)

STUDY OF FOUR FIGURES

Pen and bistre ink with bistre wash. $8 \times 10\frac{1}{2}$ in. (203×267 mm.)
Coll.: Peoli; Hewitt

In his drawings Guercino renders the complicated calligraphic line with crystalline clearness, and by means of the washes molds the shapes as well as the chiaroscuro in a manner similar to that employed by Tiepolo in the next century. Many of his drawings, in the absence of close relationship to his paintings, present subjects that are not easily identified.

21 **Giovanni Benedetto Castiglione** (about 1600–1665)

CARAVAN AT REST NEAR A HERM

Pen and bistre ink with bistre wash. $16\frac{3}{8} \times 10\frac{7}{8}$ in. (416×276 mm.)

Coll.: Piancastelli; Brandegee

The correct interpretation of Castiglione's drawings is not always clear, as in this example. The pictorialism and marked freedom in delineation of this drawing suggest that it was done in Rome, shortly after 1640, when the artist fell strongly under Poussin's influence.

22 **Unknown Mantuan Artist** (mid-17th century)

STAGE DESIGN: COURTYARD OF A PALACE

Pencil, red chalk, pen and bistre ink. $15 \times 17\frac{15}{16}$ in. (350×456 mm.)

Coll.: Piancastelli; Brandegee

The arms of the Duchy of Mantua establish the place of origin of this set, generally a difficult task, as set designers were bound by rules to follow established patterns of design. This spectacle shows some classical theme, for in the clouds are the figures of Athena and Apollo. Red chalk for the *mise-en-scène* is an interesting vehicle by which it is set off from the proscenium.

Bibl.: C.U.M. *Chronicle*, Vol. I, No. 8, 1941, p. [284]; J. Scholz, *Baroque and Romantic Stage Design*, 1950, No. 19.

23 **Unknown Roman Artist** (active about 1660–1670)

DESIGN FOR A LOGGIA

Pencil, pen and bistre ink with bistre wash. $13\frac{13}{16} \times 10\frac{5}{16}$ in. (350×278 mm.)

Coll.: Piancastelli; Brandegee

The form of the *loggia* is similar to that constructed across the narrow end of the Palazzo Borghese, in Rome, after the design of Carlo Rainaldi (1611–1691). This drawing is probably not by Rainaldi, however, but by a contemporary architect undoubtedly familiar with his work.

24 **Marco Antonio Franceschini** (1648–1729)

SCENE FROM THE LIFE OF ST. CATERINA VIGRI

Black chalk, pen and ink with bistre wash. $8\frac{1}{4} \times 10\frac{5}{16}$ in. (210×278 mm.)

Coll.: Piancastelli; Brandegee

This design, one of several in the Cooper Union Museum's collection for the monochrome decorations of the church of Corpus Domini, in Bologna, dates from 1687 to 1694. One episode in the life of this saint, patroness of the city of Bologna, was that she suddenly took to playing the violin, which she had never before touched; the miniature instrument shown in this drawing is preserved today in her church.

25 **Carlo Antonio Buffagnotti** (about 1660–about 1710)

A FANTASTIC GARDEN

Pencil, pen and brown ink. $15\frac{7}{8} \times 10\frac{1}{2}$ in. (353×255 mm.)

Coll.: Piancastelli; Brandegee

Buffagnotti combines in his drawings the theatricality of Ferdinando Bibiena, whose pupil he was, with the precise linear quality of Stefano della Bella. The inscription on this drawing suggests it to be a view, perhaps somewhat idealized, of the artist's own garden.



Catalogue Number 28

26 Filippo Juvarra (1678-1736)

DESIGN FOR THE INTERIOR DECORATION OF A CHURCH DOME

Pencil, pen and ink with bistre wash. $6\frac{1}{2} \times 7\frac{5}{16}$ in. (165 × 186 mm.)

Coll.: M. Mayr; János Scholz

This drawing may relate to any one of a number of Juvarra's designs for churches. Undoubtedly Italy's greatest 18th-century architect, Juvarra had the great opportunity of carrying to completion many of his grandiose building schemes commissioned by the King of Sardinia. This design may antedate his appointment as Royal Architect in 1714.

27 Francesco Fontebasso (1709-1768/9)

ALLEGORY OF 'SCULPTURE'

Black and red chalks. $7\frac{1}{8} \times 8\frac{7}{8}$ in. (181 × 225 mm.)

Coll.: Hewitt

This drawing, perhaps the study for a projected engraving, shows close affinities to Fontebasso's cupola decorations in the church of the Annunziata, at Trento, dated 1736-1737. In these works the artist was strongly influenced by Tiepolo's figural types.

28 Giovanni Battista Tiepolo (1696-1770)

THE ANNUNCIATION

Black chalk, pen and bistre ink with bistre wash. $16\frac{1}{4} \times 11\frac{3}{8}$ in. (415 × 288 mm.)

Coll.: Marmontel; Hewitt

The heavy forms and manipulation of the washes that produce a strong chiaroscuro suggest a date for this drawing about mid-point in the artist's career. It appears not to be a study for any known painting or etching.

Bibl.: O. Benesch, *Venetian Drawings of the Eighteenth Century in America*, 1947, No. 17; H. Tietze, *European Master Drawings in the United States*, 1947, No. 88; C.U.M. *Illustrated Survey*, 1957, p. 27.

29 **Giovanni Battista Tiepolo** (1696-1770)

DESIGN FOR A DEDICATION PAGE TO CHARLES III, KING OF NAPLES

Black chalk, pen and bistre ink with bistre wash (mounted). $14\frac{1}{16} \times 9\frac{13}{16}$ in. (356 × 250 mm.) (drawing)

Coll.: Hewitt

This dedication page (engraved in Venice by Volpato) is for a book on the ruins of Paestum, commissioned by the King and published in Bassano in 1770. The inscription, in Spanish, suggests that the drawing was done during Tiepolo's sojourn in Spain (1762-1770).

30 **Francesco Guardi** (1712-1795)

DECORATIVE CARTOUCHE WITH A LANDSCAPE

Black chalk, pen and ink with watercolors and white heightening. $16\frac{1}{2} \times 27\frac{1}{8}$ in. (419 × 689 mm.)

Coll.: Earl of Warwick; Raimundo de Madrazo; Hewitt

Possibly a study for a detail of a painted ceiling cove, Guardi made a number of similar sketches, though of smaller size (Museo Correr, Venice). The right portion is a skillful completion of the composition by another hand on an additional sheet of paper.

Bibl.: C.U.M. *Chronicle*, Vol. I, No. 5, p. 198; O. Benesch, *Venetian Drawings of the Eighteenth Century in America*, 1947, No. 62; R. Berliner, in *The Art Bulletin*, 1951, pp. 55-55.

31 **Carlo Marchionni** (1702-1786)

DESIGN FOR A CATAFALQUE HONORING CHARLES EMANUEL III,
KING OF SARDINIA

Pencil, pen and bistre ink with sepia wash. $19\frac{1}{16} \times 15$ in. (500 × 350 mm.)

Coll.: Piancastelli

Probably erected in Rome in honor of the Savoyard monarch, who died in 1773, this elaborate temporary structure was devised by one of the most able Roman architects of the day, Carlo, and his brother, Filippo Marchionni, received many commissions from the powerful Albani family of which this might have been one.

32 **Nicola Fiore** (active 1775)

DESIGN FOR A WALL DECORATION OF THE ROYAL PALACE AT
CASERTA

Pen and ink with watercolors. $24\frac{1}{2} \times 21\frac{1}{2}$ in. (625 × 546 mm.)

Coll.: Piancastelli; Brandegee

Begun by Charles III, King of Naples, in 1752, the palace was ready for Royal occupancy by 1769. The decoration for which this drawing is the study must have been among the last works carried out as originally planned by Charles's successor, Ferdinand I. By its date this drawing is documentary evidence that the Chinese style must still have been in vogue in Italy as late as 1775.

Bibl.: C.U.M. *Chronicle*, Vol. II, No. 4, 1952, p. 104.

33 **Felice Giani** (about 1760-1825)

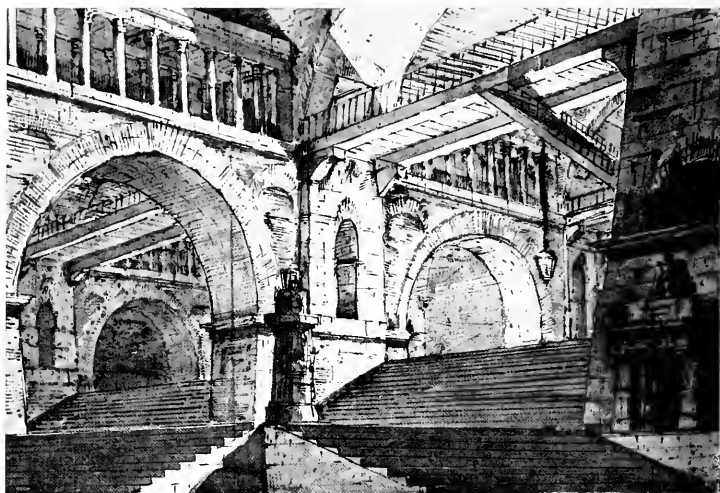
DESIGN FOR A PAINTED WALL DECORATION

Pen and bistre ink with watercolors. $20\frac{3}{16} \times 11\frac{5}{8}$ in. (515 × 295 mm.)

Coll.: Piancastelli

Giani's most important private undertakings were the decorations of the Palazzo Altieri, in Rome, and of palaces in Forlì and in his native Faenza. He is chiefly noted for his enormous output of ornamental and figure drawings in the strongly neo-classic vein that by his time was common property in Europe.

Bibl.: E. Modigliani, in *L'Arte*, 1900, pp. 20-21.



Catalogue Number 36

34 Domenico Mondo (died 1806)

AN AUDIENCE SCENE

Pencil and brown wash. $4\frac{5}{16} \times 6\frac{3}{16}$ in. (110 × 157 mm.)

Coll.: Piancastelli; Brandegee

One of the forgotten minor painters of the late 18th century in Naples, Mondo, like Bison in Venice, forms the link between the Baroque and the Romantic. His major decorative work was for the Royal Palace at Caserta.

35 Giuseppe Valadier (1762–1859)

DESIGNS FOR CITY PLANNING

Pen and ink with bistre wash. A: $7\frac{7}{8} \times 11$ in. (200 × 280 mm.); B: 8×11 in. (203 × 280 mm.)

Coll.: Piancastelli; Brandegee

Chiefly noted for his resourceful revision of Rome's streets and squares, Valadier was, as well, a designer of interior decoration, furniture, metalwork and ecclesiastical ornamentation. The immediacy of effect and quick mastery of the medium in producing this effect give to Valadier's work a Tiepolo-like sparkle.

36 Angelo Toselli (active 1780–1840)

STAGE DESIGN: A VAULTED CHAMBER

Pen and bistre ink with sepia wash. $9\frac{3}{4} \times 14$ in. (248 × 355 mm.)

Coll.: Piancastelli; Brandegee

Toselli, whose work represents a transition from the Baroque to the Romantic in stage-design in Bologna, was strongly influenced by Piranesi's *Prisons* series of etchings. The play of brilliant sunlight on the architecture, together with clarity and grandeur in the forms, are characteristics seen in all of Toselli's works.

37 Giuseppe Bernardo Bison (1762–1844)

DESIGN FOR A WALL DECORATION

Pencil, pen and ink with watercolors. $11\frac{1}{2} \times 8\frac{1}{2}$ in. (292 × 216 mm.)

Coll.: Piancastelli; Brandegee

Bison brings to a close the Venetian 18th-century manner of Guardi and Canaletto, and heralds the Romantic movement. His preferred norm was the Gothic Revival style, rendered in sparkling colors that reflect the Adriatic sunshine.

38 Antonio Bàsoli (1774-1848)

STAGE DESIGN: INTERIOR OF A ROOM

Pen and ink with watercolors. $18\frac{3}{4} \times 25\frac{9}{16}$ in. (476 × 649 mm.)

This design, a setting for a performance given in Marseilles about 1810, was published by the artist in one of his collections. Bàsoli's publications show his great range of inventiveness and his interest in pictorial effects possible in stage design. Brilliantly colored sets were made possible by the development, early in the 19th century, of artificial lighting techniques.

39 Filippo Agricola (1776-1854), Attributed to

THE VIRGIN AND CHILD

Pen and brown ink with brown wash. $10\frac{3}{4} \times 8$ in. (274 × 205 mm.)

Coll.: Piancastelli; Brandegee

Midway in his career Agricola suffered a mental collapse, after which he produced a quantity of strangely cubistic drawings that seem to reflect the manner of his predecessor, Cambiasso, yet anticipate by nearly a century the art of Braque and Picasso.

FRANCE

40 Jacques Androuet Du Cerceau, the Elder (1510/12-1585)

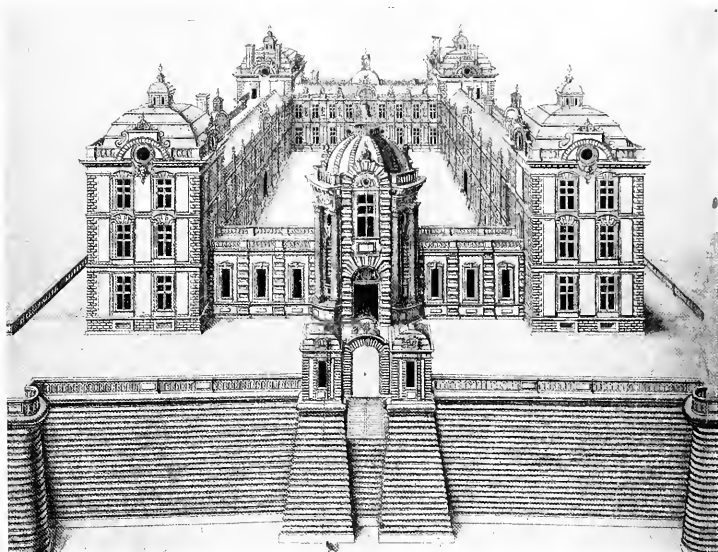
PERSPECTIVE RENDERING OF THE CHATEAU DE VERNEUIL

Pen and ink with ink and blue washes. $16\frac{7}{8} \times 21\frac{5}{8}$ in. (429 × 549 mm.)

Coll.: Destailleur; Decloux

The building of Verneuil (on the river Oise), begun about 1565 and finished about 1600, was considered by Du Cerceau his most important private undertaking. This masterful drawing, with slight changes, served as a plate in his work, *Les Plus excellents bastiments de France* (1576).

Bibl.: H. de Geymüller, *Les Du Cerceau*, 1887, pp. 82-88; C.U.M. *Chronicle*, Vol. I, No. 3, 1957, p. 86; C.U.M. *Illustrated Survey*, 1957, p. 18.



Catalogue Number 40

- 41 **Léonard Chailleat** (also called Chaillat de Souplesse, or Sciaja) (active 1640–1650)

SKETCHES OF ALTAR RETABLES

Pen and ink with brown wash. A: $6\frac{1}{4} \times 4\frac{3}{8}$ in. (155 × 111 mm.); B: $6\frac{1}{4} \times 4\frac{1}{4}$ in. (159 × 108 mm.); C: $6\frac{3}{8} \times 5\frac{1}{2}$ in. (162 × 089 mm.); D: $6\frac{7}{8} \times 4\frac{1}{2}$ in. (175 × 114 mm.); E: $6\frac{1}{8} \times 5\frac{5}{8}$ in. (155 × 092 mm.)

Coll.: Piancastelli

A Frenchman by birth, Chailleat went to Perugia to live about 1640. His drawings, most of which seem to come from dismembered sketchbooks, are marked by a calligraphic quality and concern for detail.

- 42 **Pierre Puget** (1622–1694)

DESIGN FOR A ROYAL FRENCH GALLEY, SEEN FROM THE STERN

Pen and ink with grey wash on vellum. $15 \times 15\frac{1}{2}$ in. (381 × 343 mm.)

Coll.: Decloux

Since he was personally disliked by Colbert, Puget was more active in designing the decorations for Louis XVI's all-powerful fleet than in providing marble sculpture for the King's gardens. He devoted the major portion of his life to such vanished glories as he here designed for the stern of a royal galley; this example probably dates about 1668–1669. Puget was obliged always to submit his drawings (usually on vellum) to Colbert for final approval.

Bibl.: C.U.M. *Chronicle*, Vol. II, No. 4, 1952, p. 102.

- 43 **Antoine Watteau** (1684–1721). Attributed to

DESIGN FOR A DECORATIVE PANEL, 'FESTE BACCHIQUE'

Pencil, red chalk and white heightening on brown paper (squared off for transfer). $24\frac{3}{8} \times 14\frac{3}{8}$ in. (619 × 365 mm.)

Coll.: Destailleur; Decloux

This design might be a sketch for a painted panel, one of a set of four, said by Mariette to have been commissioned by M. Chauvelin, Keeper of the Seals. These panels were engraved by J. Moyreau. From 1704 to 1709 Watteau devised similar decorations for the houses of his teachers, Gillot and Claude Audran.

- 44 **Gilles-Marie Oppenort** (1672–1742)

DESIGN FOR A WALL ALTAR RETABLE

Pen and ink. $16\frac{1}{2} \times 8\frac{3}{8}$ in. (419 × 219 mm.)

Coll.: Destailleur; Decloux

Of the five altars designed by Oppenort, this drawing most closely resembles that for St. Germain-des-Prés (1704), a free-standing structure that no longer exists. In these works Oppenort was inspired by Bernini's similar Paris commissions.

- 45 **Gilles-Marie Oppenort** (1672–1742)

PRELIMINARY DESIGN FOR THE SALON D'ANGLE OF THE PALAIS ROYAL, PARIS

Pencil, pen and ink with watercolors. $22\frac{3}{4} \times 16\frac{1}{8}$ in. (578 × 428 mm.)

Coll.: Decloux

Of this work, that dates about 1715, Kimball says, "Limited as it was by structural considerations, the form of the salon . . . embodies a new and exceptional treatment of spatial form, more fluid than anything attempted in France either before or after . . ." The room has long since been destroyed.

Bibl.: F. Kimball, *The Creation of the Rococo*, 1945, p. 121; L. Hautecoeur, *Histoire de l'Architecture classique en France*, Vol. III, 1950, p. 7.

- 46 **Jean-Bernard-Honoré Turreau** (called Toro) (1672–1751)

DESIGN FOR A FRONTISPIECE: 'VENUS, ACCOMPANIED BY CUPID, CALLS FOR THE WEAPONS OF AENEAS AT THE FORGE OF VULCAN'

Pencil, pen and ink with ink wash. $18 \times 12\frac{3}{16}$ in. (457 × 310 mm.)

Coll.: Decloux

Although Toro designed a number of similar frontispieces for his various suites of ornament, no engraving is known to have been taken from this particular example. Toro's drawings and engravings reveal a high degree of finesse in ornamental design.

47 **François Verdier** (1651-1730)

THE FAMILY OF DARIUS BEFORE ALEXANDER

Pen and ink with brown wash and white heightening on brown paper. $10\frac{3}{8} \times 14\frac{3}{8}$ in. (264 × 365 mm.)

Coll.: Hewitt

Verdier had aspirations to be a historical painter, but his antiquated style found little favor with 18th-century French taste then developing, and he was obliged to sell his drawings on the street-corners of Paris. As a consequence, he was extremely prolific, and a quantity of his drawings have survived to this day.

48 **Henri Antoine de Favanne** (1668-1752)

MAENADS AND A SATYR

Charcoal and grey wash. $9\frac{7}{16} \times 14\frac{3}{4}$ in. (240 × 375 mm.)

Coll.: Peoli; Hewitt

Born in London, but trained in Paris under Le Brun to paint allegories that fitted into room decorations, de Favanne was called to Spain in 1701 to work for Philip V. Only one other signed drawing by him is known (Louvre).

49 **Gabriel Huquier** (1695-1772), Attributed to

'DIVINITÉ CHINOIS'

Black chalk and grey wash. $10\frac{1}{4} \times 15$ in. (260 × 381 mm.)

Coll.: Decloux

This drawing is one of a series by Huquier after Watteau, published about 1729 or 1730. So little is known about Huquier's manner of drawing that an attribution to him must be only tentative. The creator of this drawing was obviously a sensitive draftsman, though not of the genius of Watteau.

Bibl.: E. Dacier and A. Vuafart, *Jean de Jullienne et les Graveurs de Watteau . . .*, 1929, Vol. III, p. 68.

50 **Hubert François Bourguignon** (called Gravelot) (1699-1773)

DESIGN FOR THE FRAME SURROUNDING THE PORTRAIT OF SIR FRANCIS WALSINGHAM

Pen and ink with grey wash. $14\frac{3}{4} \times 9\frac{1}{16}$ in. (375 × 232 mm.)

Coll.: Destailleur; Decloux

The engraving for which this design was intended was published in Birch's *The Heads of illustrious persons of Great Britain . . .*, London, 1743. This was but one of an enormous number of works done by Gravelot during his thirteen-year sojourn in England. The drawing is dated 1738.

51 **Jean-Baptiste Oudry** (1686-1755)

STILL LIFE WITH FISH AND PARROT

Black and white chalks on blue paper (faded green). $12\frac{1}{8} \times 15\frac{13}{16}$ in. (308 × 402 mm.)

Coll.: Andreossy; de Goncourt; Beurdeley; Dreifuss; Hewitt

Possessing remarkable dexterity both in draftsmanship and in the arrangement of still-life compositions, Oudry was in continual demand by the Royal tapestry works at Beauvais. He probably had some decorative work in mind when composing this drawing in 1740.

Bibl.: J. Locquin, *Catalogue Raisonné de l'Oeuvre de Jean-Baptiste Oudry*, 1912, p. 109, No. 573; C.U.M. *Chronicle*, Vol. II, No. 4, 1952, p. 105.

- 52 Charles Huttin (1715-1776). Probably

DESIGN FOR THE MAIN PORTAL OF THE TEMPLE OF HYMEN,
ERECTED IN THE PLACE DAUPHIN, PARIS, IN CELEBRATION OF
THE FIRST MARRIAGE OF THE DAUPHIN

Black chalk, pen and ink with watercolors. $17\frac{3}{16} \times 12\frac{13}{16}$ in. (456×525 mm.)
Coll.: Decloux

This portal gave entrance to an elaborately decorated pavilion in which refreshments were served. There were thirteen structures set up in Paris for this festival, which took place February 25-26, 1745, and which, like many such royal fêtes, was duly commemorated in a handsome book of engraved plates.

- 53 Germain Boffrand (1667-1754)

DESIGN FOR THE WALL ELEVATION OF THE BEDROOM OF THE
PRINCE DE ROHAN, IN THE HÔTEL SOUBISE, PARIS

Pencil, pen and ink with watercolors. $11\frac{3}{8} \times 20\frac{5}{8}$ in. (289×524 mm.)
Coll.: Léchener; Decloux

Boffrand undertook this work in 1755-1756; it was his last important commission. In the belief that this drawing was prepared merely for the engraver of Boffrand's *Livre d'Architecture* (pl. LXI), published when Boffrand was seventy-eight years old, Kimball suggests that it was the work of a younger assistant: but the casting of a second set of shadows in the direction required for the engraved plate indicates that the drawing had been executed at an earlier date.

Bibl.: F. Kimball. *The Creation of the Rococo*, 1945, pp. 178-179.

- 54 Edme Bouchardon (1698-1762)

STUDY OF A CHILD'S HEAD

Red chalk, $8\frac{3}{4} \times 10\frac{3}{4}$ in. (222×275 mm.)
Coll.: de Bizemont Puonelé; Peoli; Hewitt

Bouchardon is particularly noted for his sculpture of children. By his interpretation of the subject, his work is the equivalent in sculpture of that of Boucher in painting.



Catalogue Number 56

55 **Jacques de Lajoue** (1686-1761)

DESIGN FOR AN ORNAMENTAL DECORATION

Pen and ink with ink wash. $7 \times 18\frac{3}{16}$ in. (178×465 mm.)

Coll.: Decloux

Lajoue is considered one of the progenitors of the Rococo style in France. The rather flat character of this design suggests that it might have been intended for an engraved or simple repoussé decoration on a silver box top.

56 **Unknown Artist** (active about 1750-1760)

DESIGN FOR A TUREEN AND UNDER-PLATE

Pencil and opaque watercolors. $20\% \times 15\frac{9}{16}$ in. (524×546 mm.)

Coll.: Piancastelli; Brandegee

This design, done for the Sèvres porcelain factory, shows the great care that went into the creation of such pieces. The precise object for which this design was intended has not been discovered, though in the Cooper Union Museum's collection are similar designs that are related to known pieces.

Bibl.: C.U.M. *Chronicle*, Vol. II, No. 4, 1952, p. [110].

57 **François Boucher** (1705-1770)

HEAD OF AN ORIENTAL

Black and red chalks (mounted). $13\frac{7}{8} \times 10\frac{13}{16}$ in. (352×275 mm.) (drawing)

Coll.: Glomy; Peoli; Hewitt

Boucher made a number of such drawings, some that were engraved in the newly-invented crayon manner, while others were framed as decoration. Jean-Baptiste Glomy, Boucher's frame-maker, prepared the mount for this drawing. No engraving of it seems to exist.

58 **Giovanni Niccolò Servandoni** (1695-1766)

A RUIN FANTASY

Charcoal and black wash. $15\frac{1}{2} \times 8\frac{3}{4}$ in. (542×223 mm.)

Coll.: Decloux

A Florentine by birth, Servandoni became a thorough Francophile through his extended activity as a designer of court festivals in Paris. The attribution of this drawing to him is based on a like example, signed and dated 1762, in the National Library at Rio de Janeiro.

59 **Jean-Charles Delafosse** (1763-1789)

DESIGN FOR A DECORATIVE EWER

Pen and ink with ink wash. $9\frac{1}{2} \times 5\frac{15}{16}$ in. (241×405 mm.)

Coll.: Decloux

Delafosse made many such designs for wholly improbable pieces of furniture, published in his studies of ornament that served as inspiration for other decorators, who derived from his flashing genius the lesser portions that met their own needs.

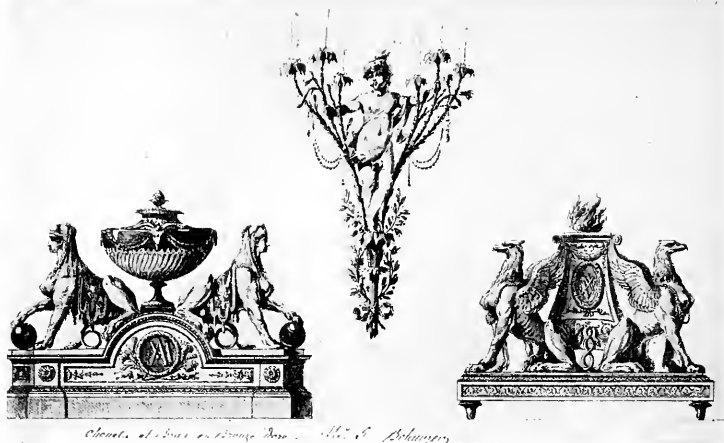
60 **Jean-Charles Delafosse** (1754-1789)

A MASQUERADE

Pen and ink with watercolors. $12\frac{3}{8} \times 15\frac{3}{4}$ in. (507×400 mm.)

Coll.: Decloux

During the 1760's and 1770's a number of public pleasure palaces were built in Paris, none of which long survived the cost of upkeep and the fickleness of the public favor. Delafosse's view may show the Colisée, erected in the Champs-Élysées in 1769, but demolished prior to the Revolution.



Catalogue Number 63

61 Unknown Artist (active about 1770)

DESIGN FOR THE DECORATION FOR A ROYAL FRENCH BALL

Pencil, pen and ink with watercolors. $12\frac{1}{2} \times 22\frac{5}{16}$ in. (318×585 mm.)

Coll.: Decloux

Marie-Antoinette was married to the Dauphin, the future Louis XVI, in May, 1770, and during the following three years a great number of balls were given in their honor. This particular decoration may have been for one given in the Grand Trianon, often used for such purposes, though Mademoiselle Marguerite Jallut, Conservateur du Musée de Versailles, declares this drawing must date from 1780 to 1785 at the time when the Queen was having wooden pleasure houses run up for entertainments.

62 Henri Salembier (1753-1820)

DESIGN FOR A CEILING DECORATION

Pen and ink with grey wash. $9\frac{15}{16} \times 16\frac{3}{4}$ in. (252×425 mm.)

Coll.: Decloux

Salembier's ornamental designs were a decided influence on the formation of the Louis XVI style. His distinctive vocabulary consisted chiefly of acanthus leaves and tendrils, with an occasional human figure. The subject here may represent Minerva and four Virtues.

63 François-Joseph Belanger (1744-1818)

WALL SCONCE AND TWO ANDIRONS FOR THE CHÂTEAU DE BAGATELLE, PARIS

Pen and ink with yellow and blue watercolors. $7\frac{1}{16} \times 11\frac{5}{16}$ in. (180×287 mm.)

Coll.: Decloux

In 1777 the comte d'Artois had Bagatelle completely rebuilt by Belanger, work carried out in sixty-four days in order to win his bet with Marie-Antoinette, his sister-in-law. The monogram "M A" is a tribute to her; Artois had it repeated many times over in the decoration of this little pleasure-palace.

Bibl.: C.U.M. *Chronicle*, Vol. I, No. 4, 1952, p. 112.

64 . . . Maréchal (active 1780)

WINDOW WALL WITH TAPESTRY FOR THE HOTEL OF BARON
CRAON

Pencil, pen and ink with watercolors. 15¾ × 20⅝ in. (400 × 524 mm.)
Coll.: Pichon; Decloux

This project might relate to later decoration of the Hôtel Beauveau-Craon (today the Palace of Justice) in Nancy, capitol of Lorraine, built earlier in the century by the architect, Boffrand. Maréchal's name appears on a number of designs for interiors, although nothing specific is known about his activity.

65 Richard de Lalonde (active about 1780-1796)

TWO DESIGNS FOR GILT BRONZE KEY PLATES

Pen and ink with ink wash. 6½ × 11 in. (165 × 280 mm.)
Coll.: Decloux

This drawing was published in Lalonde's *XXI^e Cahier* (about 1780). The engravings seem to have served as inspiration for decorators who worked for Louis XVI and Marie-Antoinette. A bronze key plate, possibly made after these designs, is in the Cooper Union Museum's collections.

Bibl.: C.U.M. *Chronicle*, Vol. II, No. 2, 1950, p. 42.

66 Jean-Baptiste Pillement (1728-1808)

CHINOISERIE FANTASY

Pencil (leaf from a sketchbook). 7⅞ × 11¾ in. (200 × 289 mm.)
Coll.: Hewitt

Pillement's design in the *style chinois* supplied an inexhaustible source of fanciful ideas for the patterning of textiles and wallpapers, the illustrating of books, and all kinds of other decoration. He and his English wife, Anne Allen, etched many of his designs in delicate colors. This fantasy is obviously inspired by the contemporary fad for aeronautics.

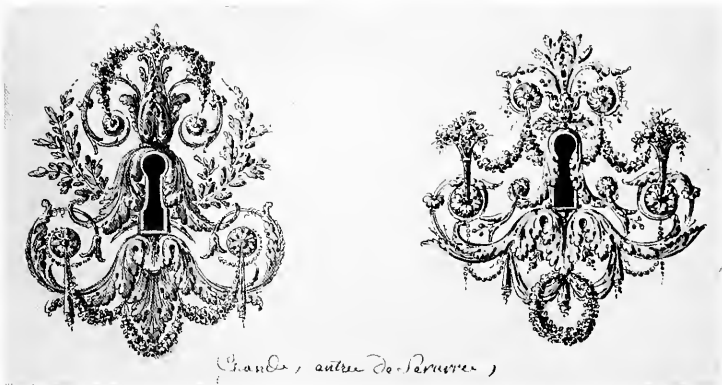
Bibl.: M. Benisovich, in *Gazette des Beaux-Arts*, 1952, p. 124.

67 Pierre Ranson (1756-1786)

SIX TROPHIES WITH THE ATTRIBUTES OF GARDENING

Pencil, pen and ink with opaque watercolors. 10¾ × 8 in. (270 × 204 mm.)
Coll.: Decloux

Ranson's chief efforts were in devising ornamental motifs, to be engraved, and thus inspired less talented decorators. This sheet of designs was published about 1780 in his *Premier Cahier de Trophées* . . . , pl. 4.



Catalogue Number 65

68 Mademoiselle Montalon (active about 1785)

DESIGNS FOR EMBROIDERED WAISTCOATS

Pencil and opaque watercolors. A: $15\frac{5}{8} \times 10\frac{1}{4}$ in. (545 × 260 mm.); B: $11\frac{5}{8} \times 7\frac{1}{2}$ in. (295 × 190 mm.)

Coll.: Hewitt

This designer, whose name only we know, worked for an establishment probably located in or near Lyons, known as the Fabrique de St. Ruf. These designs show the infinite pains that went into the successful creation of so temporary an article as clothing in the 18th century.

Bibl.: C.U.M. *Chronicle*, Vol. II, No. 8, 1956, p. [246], 247.

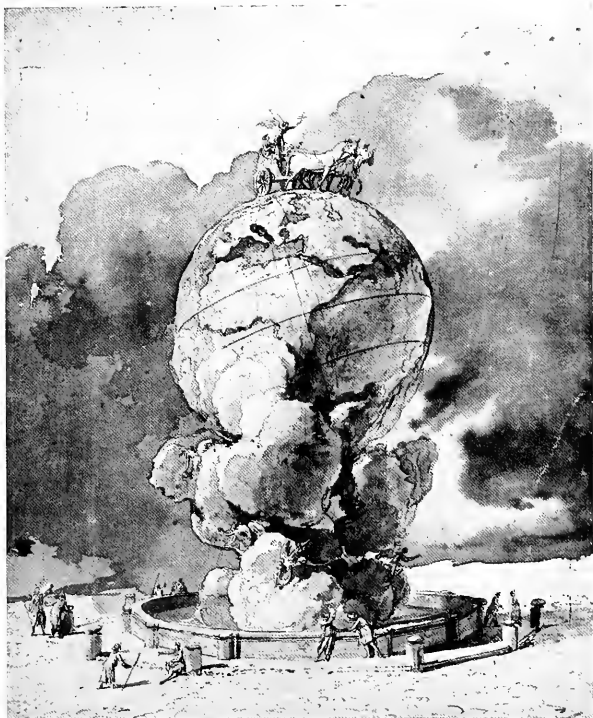
69 Hubert Robert (1735-1808)

A FOUNTAIN AND A STATUE IN A PARK

Red chalk. $15\frac{3}{16} \times 17\frac{1}{4}$ in. (341 × 438 mm.)

Coll.: Hewitt

In his interpretation of Rome's grandeur, Robert combines the lyrical qualities of Fragonard with the archaeological exactitude of Panini, both of whom he knew intimately during his lengthy Italian sojourn (1754-1766). From its date (1788, written in the artist's hand on the verso), one can see that he, too, found it hard to forget Italy.



Catalogue Number 71

70 Charles de Wailly (1729-1798)

SECOND PROJECT FOR THE PULPIT OF SAINT-SULPICE, PARIS

Black chalk, pen and ink with watercolors. $26\frac{1}{16} \times 18\frac{3}{8}$ in. (678×475 mm.)
Coll.: Bérard; Decloux

Gaillard has recently proved this design to be one of two ordered by the duc d'Aiguillon in 1789. De Wailly's conception is bold and original, but the pulpit was not constructed according to this design, which no doubt was considered a bit too flamboyant for late 18th-century French taste.

Bibl.: G. Gaillard, in *Bulletin de la Société de l'Histoire de l'Art Français*, 1958, p. 146.

71 Jean Pierre Louis Laurent Houël (1735-1813)

PROJECT FOR A PUBLIC MONUMENT

Pencil, pen and ink with brown washes. $11\frac{1}{4} \times 9\frac{1}{16}$ in. (285×250 mm.)
Coll.: Decloux

This perfectly delightful draftsman and engraver designed all kinds of projects from triumphal columns to illustrations for a book on elephants. In the engraving of about 1802, made from this drawing, Houël indicated that the monument had been proposed for erection in a Paris square, where at this period of national elation it would surely have seemed at home.

72 Constantin Guys (1805-1892)

'LA PRESSE'

Pen and ink with watercolors. $9 \times 6\frac{3}{8}$ in. (229×168 mm.)
Coll.: J.I.R.; Peoli; Hewitt

For a time Guys worked as a magazine illustrator. This cartoon was published in the *Illustrated London News*, for April 1, 1848, with the caption: "This is a sketch from one of the Boulevards—a newsman—shouting *Demandez la Presse*, one of the most popular organs of the new state of things in France . . ."

Bibl.: L. Goodrich, in *The Arts*, March, 1926, p. 124; C.U.M. *Chronicle*, Vol. I, No. 5, 1939, p. [169].

73 Constantin Guys (1805-1892)

ON A SQUARE IN A SPANISH TOWN

Pen and ink with watercolors. $10\frac{3}{4} \times 7\frac{13}{16}$ in. (274×199 mm.)
Coll.: Picot; Peoli; Hewitt

One of the many drawings by Guys of Spanish subjects, this shows his apparent pleasure in representing the *demi-monde* and similar subjects that seem to have certain affinities to the art of Goya.

74 Engène-Samuel Grasset (1841-1917)

DESIGN FOR A BELT-BUCKLE

Pencil, opaque watercolors and white heightening on buff paper. $12\frac{13}{16} \times 9\frac{1}{4}$ in. (525×248 mm.)
Coll.: H. Vever

Designed for a piece shown in the Paris Exposition of 1900, this example of Grasset's jewelry design shows one artist's interpretation of the *style art-nouveau* by the audacious combinations of closely harmonizing colors and a reversion to earlier artistic cultures as reflected by his choice of decorative elements.



Catalogue Number 75, B

75 Hector Guimard (1867-1942)

PERSPECTIVE RENDERINGS OF DESIGNS FOR VILLAS

Pencil, pen and ink on tracing paper. A: $10\frac{1}{2} \times 9\frac{1}{16}$ in. (266 × 243 mm.); B: $12\frac{1}{2} \times 12$ in. (307 × 305 mm.)

Coll.: Madame H. Guimard

These designs (of about 1900-1904) for suburban villas are typical works of Guimard, under whom the *style art-nouveau* in France reached its full flowering. This architect also had all interior fittings carried out after his design, in order to achieve total unification of design.

Bibl.: C.U.M. *Chronicle*, Vol. II, No. 6, 1954, p. 188.

GERMANY, AUSTRIA AND SWITZERLAND

76 Wenzel von Olmütz (active 1481-1498), Attributed to

DESIGN FOR A SILVER CENTREPIECE

Pen and ink with yellow wash (mounted). $16\frac{1}{2} \times 9\frac{3}{4}$ in. (419 × 248 mm.) (mount)

This object was ordered to commemorate the union of two important Augsburg families, the Pfister (circle and stars) and Herwarth (owl), in 1498. The drawing may have served for the engraver as well as for the goldsmith. Von Olmütz's chief activity as a silversmith was in Nuremberg.

Bibl.: C.U.M. *Chronicle*, Vol. II, No. 4, 1952, p. 97; C.U.M. *Illustrated Survey*, 1957, p. 15.

77 Hans Kaspar Lang, the Elder (1571-1645)

DESIGN FOR A STAINED GLASS WINDOW WITH THE SUBJECT OF 'GRAMMAR'

Pen and ink with bistre wash. $11\frac{1}{2} \times 7\frac{1}{2}$ in. (295 × 188 mm.)

Coll.: D. Veith; Schindler; Decloux

Little is known about the work of this member of the Lang family, glass designers and painters active in Bern and Basel. Similar designs, with the same subject, attributed to the elder Lang, are in the Oeffentliche Kunstsammlung, Basel. This design is dated 1606.

78 **Johann Paul Schor** (1615-1674)

DESIGNS FOR STATE COACHES

Pen and ink with grey wash. $8\frac{3}{4} \times 6\frac{5}{8}$ in. (225 × 168 mm.) (each)

Schor's principal activity was in Rome (1648-1674), where he was associated with both Bernini and Pietro da Cortona. A number of state coaches were carried out after his designs. The figure in the right hand design has been lifted directly from Bernini's *Truth Unveiled* (completed in 1652).

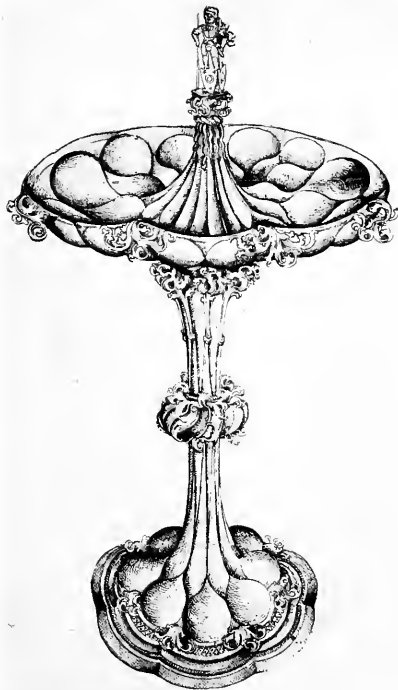
79 **Paul Troger** (1698-1762)

BACCHANAL WITH PUTTI AND A HERM

Pen and bistre ink. $12\frac{3}{4} \times 7\frac{13}{16}$ in. (311 × 202 mm.)

Coll.: Peoli; Hewitt

Between 1716 and 1725 Troger spent much time in Italy, studying in particular the works of the Venetian painters. This drawing, dated about 1720-1725, comes from a sketchbook like many by Troger, and is distinguished by a preference for parallel strokes and rhythmically curving lines. Troger's later drawings show greater freedom.



Catalogue Number 76

80 **Johann Gottfried Eichler, the Younger** (1715-1770)

DESIGN FOR A TITLE PAGE OR FRONTISPIECE

Pen and ink with grey wash. $2\frac{1}{2} \times 1\frac{7}{8}$ in. (625 × 454 mm.)

Coll.: Peoli; Hewitt

This design, dated 1742, is for either a title page of a book about Marie Theresa, or a frontispiece of a book dedicated to the Empress. Eichler was active in Nuremberg and Augsburg, as well as in Vienna, and devised many such elaborate book decorations.

81 **Johann August Nahl, the Elder** (1710-1785), Attributed to

DESIGN FOR A FIREPLACE WALL ELEVATION

Pencil, pen and ink with watercolor washes. $15\frac{1}{2} \times 8\frac{1}{2}$ in. (397 × 219 mm.)

Coll.: Decloux

This drawing, formerly attributed to Cuvilliés, shows strong affinities to Nahl's work in Potsdam, particularly to the library of Schloss Sanssouci, dated 1745. With Hoppenhaupt, he is considered one of the great native German ornamentists.

82 **Johann Wolfgang Baumgartner** (1712-1761), Attributed to

DESIGN FOR A DETAIL OF AN ENGRAVED DOCTOR'S THESIS

Black chalk, pen and ink with ink washes on grey-blue paper. $15\frac{1}{2} \times 11\frac{1}{16}$ in. (355 × 300 mm.)

Coll.: Parsons and Sons; R. Berliner

The Austrian, Baumgartner, worked many years for Augsburg publishing houses. Devising elaborate decoration for theses became a principal occupation for many ornamental designers of the period in Germany.

83 **Johann Michael Hoppenhaupt, II** (1709-about 1755)

DESIGN FOR A CABRIOLET

Pencil, pen and ink with watercolors. 15×20 in. (330 × 508 mm.)

Coll.: Piancastelli; Brandegee

It was the designs of Hoppenhaupt and his contemporary, Habermann, that created the uniquely German type of cabriolet, with umbrella. This became the most fashionable type of conveyance during the mid-18th century in Germany, a fashion that was carried to Italy, but never took hold in France.

84 **Johann Esaias Nilson** (1721-1788)

DESIGNS FOR THE FRAMES OF THE PORTRAITS OF EMPEROR FRANZ I, AND EHRICH CHRISTOPH, BARON PLOTHO

Pencil, pen and ink with grey wash (mounted). $12\frac{1}{16} \times 10\frac{1}{8}$ in. (329 × 258 mm.) (each mount)

Coll.: Decloux

Nilson made a prodigious number of etchings as book illustrations and ornamentations, but comparatively few of the drawings for them remain today. These delicately executed designs show Nilson's inventive ability in a Rococo style typically German. The etchings made from these designs were published in Augsburg in 1759.

85 **Joseph Sebastian Klauber** (1700-1768), **Johann Baptist Klauber** (1712-1787), or **Gottfried Bernhard Goetz** (or **Göz**) (1708-1778); frames by **Victor Dufлот** (died about 1920)

DESIGNS FOR DEVOTIONAL PICTURES: 'TRANSGRESSIONS AGAINST THE HOLY SPIRIT' and 'CHRIST APPEARING TO SAINT IGNATIUS LOYOLA'

Pencil, pen and ink with ink wash and white heightening. $7\frac{1}{2} \times 5\frac{1}{2}$ in. (190 × 144 mm.) (each; including frame)

The joint activity of the brothers Klauber and Goetz met the demand for small devotional pictures with complicated and obscure iconography, many of which were published in the *Annus Sanctorum*, in Augsburg, about 1770. It is impossible today to single out the individual styles of these artists.

86 **Christoph Heinrich Kniep** (1755-1825)

MELANCHOLY

Pencil (mounted). $9\frac{3}{4} \times 13\frac{3}{4}$ in. (248 × 350 mm.) (drawing)

Coll.: Piancastelli; Brandegee

By his meticulous drawings Kniep expresses the essence of German romanticism, as interpreted by Goethe, whom he accompanied to Sicily in 1789. This drawing, done in Naples, is dated 1824.

87 **Josef Kornhäusel** (about 1782-1860)

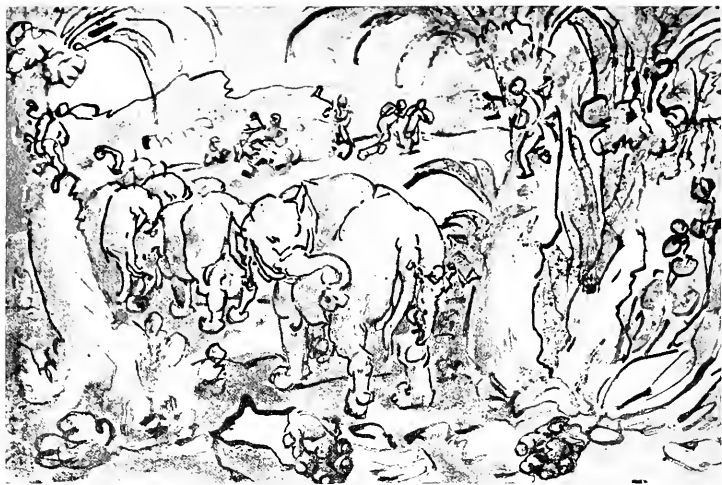
PROJECT FOR A TRIUMPHAL ARCH IN HONOR OF GENERAL SKRZYNECKI

Pencil, pen and ink with watercolors on blue paper. $19\frac{1}{4} \times 28\frac{3}{16}$ in. (489 × 716 mm.)

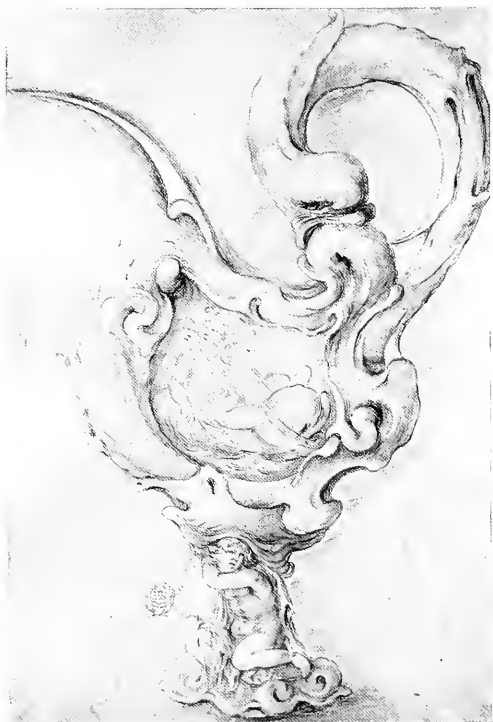
This design was undoubtedly inspired by the brief victories of General Jan Zygmunt Skrzynecki (1787-1860), in 1851 Commander-in-Chief of the revolutionary Polish army, but it cannot be learned that the monument was ever erected; the year following, Skrzynecki began losing battles.



Catalogue Number 82



Catalogue Number 88, A



Catalogue Number 90

88 Jan van der Straet (called Stradanus) (1525-1605)

A: ELEPHANTS ATTACKED BY THE TROGLODYTES; STAG HUNT
 B: STUDIES FOR THE SILKWORM INDUSTRY

Pen and bistre ink with bistre wash. A: $8\frac{9}{16} \times 6\frac{3}{16}$ in. (218 × 158 mm.); B: $5\frac{7}{8} \times 7\frac{7}{8}$ in. (150 × 200 mm.)

Coll.: Piancastelli

These two quickly-sketched sheets (of about 1578 and 1590, respectively), of over three hundred in the Cooper Union Museum's collection, illustrate episodes in Pliny's History of the Hunt (*Venationes* . . .) and the Silkworm Industry (*Fermis sericus*), sent by the artist from Florence, where he was employed by the Medici, to Antwerp for publication.

Bibl.: C.U.M. *Chronicle*, Vol. II, No. 4, 1952, p. 99; M. Benisovich, in *The Art Bulletin*, 1956, pp. 249-251.

89 Lodewyk Toeput (called Pozzoserrato) (1550-1603/5)

FANTASTIC LANDSCAPE

Pen and bistre ink with bistre wash. $6\frac{1}{2} \times 10\frac{5}{8}$ in. (165 × 270 mm.)

Coll.: Piancastelli; Brandegee

Though Flemish by birth, Pozzoserrato's principal activity was in Venice, though later he moved first to Florence, then to Rome. His strange, fantastic landscapes vaguely recall those by Titian and the Bassano, into which he introduced incidental episodes, a mannerism typically Flemish.

90 Adam (I) van Vianen (1570-1627), Attributed to

DESIGN FOR A DECORATIVE EWER

Black and white chalks on brown paper. $16\frac{3}{8} \times 11\frac{7}{8}$ in. (416 × 302 mm.)

Coll.: Ogden Codman

Van Vianen, a goldsmith, in 1614 gave to the City of Amsterdam, in memory of his brother, a ewer of design closely similar to this drawing. The drawing may have served, as well, for one of the four lost plates of the artist's engraved works, published in 1652-1654 by his son. The cartilage-like form of the decoration is typical of Flemish and Dutch Mannerist ornamentation of the period.

91 Romeyn de Hooghe (1645-1708)

DESIGN FOR A WALL PAINTING: A GARDEN SCENE

Pen and ink with bistre wash. $12\frac{7}{8} \times 10\frac{15}{16}$ in. (308 × 278 mm.)

Coll.: Goldsmid; Bagellar; Peoli; Hewitt

The versatile de Hooghe was famous equally as a painter, engraver, sculptor, goldsmith and medallist. His best known works are the allegorical paintings that decorate a number of Dutch town halls, carried out from 1687 to 1695; this drawing may be a sketch for such a decoration.

92 Daniel Marot (1665-1752)

DESIGN FOR A DUTCH STATE COACH

Pen and ink with red and yellow watercolors. $13\frac{3}{8} \times 10\frac{3}{16}$ in. (345 × 275 mm.)

Marot, after initial experience as architect to the Dutch State, was called across the Channel to England in 1695 by William III, who, as William of Orange, had made the same journey in 1689. In England off and on for seven years, Marot there and in the Low Countries was considered the most inventive of the ornamental designers of his period.

93 Sir James Thornhill (1675-1734)

DESIGN FOR A PAINTED WALL AND ADJOINING CEILING

Pen and ink with grey wash. 15 $\frac{1}{8}$ × 7 $\frac{1}{8}$ in. (404 × 200 mm.)

Coll.: A. Daly; Mrs. C. B. Alexander

The allegory represented in this drawing is *The Palace of Lycomedes*, on the ceiling, while the scene below shows *Achilles Revealing His True Identity*. It was Thornhill's habit to repeat his compositions, with minor changes being made only to the figures. For instance, in many ways this scheme resembles that of the famous Painted Hall of Greenwich Hospital (of 1708-1728), that shows *The Apotheosis of William and Mary*.

94 Thomas Chippendale (1718-1779)

DESIGN FOR A LIBRARY BOOKCASE

Pen and ink with grey wash. 8 $\frac{1}{16}$ × 15 in. (218 × 330 mm.)

Chippendale, whose range of furniture design naturally comprehended the passing fancy for the Gothick, published this design only in the third edition of his work, *The Gentleman and Cabinet-Maker's Director* . . . , 1762. The signature, which oddly enough appears to be authentic, is one of the two that are now known.

Bibl.: C.U.M. *Chronicle*, Vol. II, No. 4, 1952, p. 106.

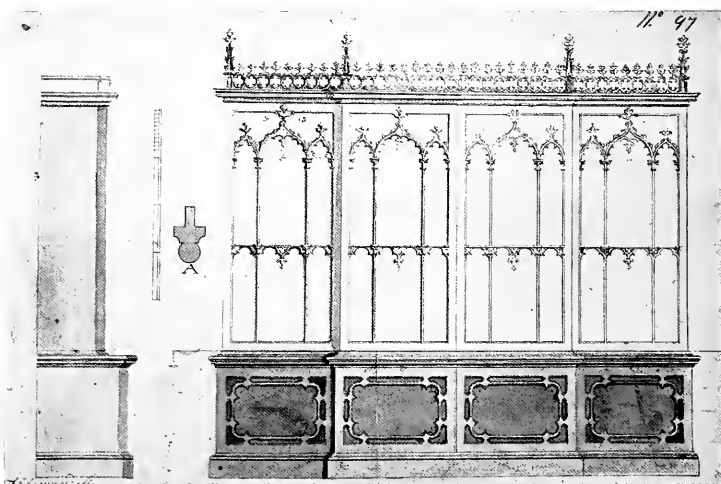
95 Frederick Crace (1779-1859), or Shop

DESIGN FOR THE WEST WALL OF THE MUSIC ROOM OF THE ROYAL PAVILION AT BRIGHTON

Tempera and watercolors. 13 $\frac{1}{4}$ × 20 $\frac{3}{16}$ in. (336 × 513 mm.)

One of seventy-eight drawings for the Royal Pavilion by Crace and his associates in the Cooper Union Museum's collection, this scheme shows the taste of the Prince Regent (later George IV) in the final phase, toward 1820, of this capricious undertaking, which began with Holland's more sober design in 1788.

Bibl.: E. M. Bloch, in *The Connoisseur*, June, 1953, p. 131.



Catalogue Number 94

96 **Frederic Edwin Church** (1826-1900)

NIAGARA FALLS IN WINTER

Pencil with rose and white heightening on light brown paper. 12 × 17⁵/₈ in. (305 × 448 mm.)

Coll. of the artist; Louis P. Church

Church made a number of visits to this spot from 1849 to 1857, preparatory to his large painting (Corcoran Gallery, Washington) by which his reputation was made. In the Cooper Union Museum are many similar drawings and oil sketches showing this scene in a variety of moods and seasons. The artist dated this drawing March 21, 1856.

97 **William Stanley Haseltine** (1855-1900)

'BRUGES'

Pencil, black and white chalks and grey wash on blue-grey paper. 15 × 22³/₈ in. (381 × 560 mm.)

Coll.: Helen Haseltine Plowden

Mrs. Plowden relates that her father executed this sensitive drawing in a half-hour, while waiting for a train. Known as a "pre-impressionist," Haseltine was one of a number of American artists who, settling in Italy, imbued their works with a richness inspired by close association with Old World cultures. This drawing probably dates between 1870 and 1880.

98 **Thomas Moran** (1837-1926)

CLIFFS OF THE RIO VIRGIN, SOUTH UTAH

Pencil and watercolors with white heightening. 8⁵/₈ × 13⁷/₈ in. (220 × 355 mm.)

Coll. of the artist

It was from drawings like this example that Moran composed his larger, more complicated paintings in oil, that often convey less convincingly the effects of atmosphere and light so apparent here. Moran dated his drawing 1875.

99 **Winslow Homer** (1836-1910)

STUDY FOR 'THE LIFE LINE'

Charcoal. 17¹/₂ × 14¹⁵/₁₆ in. (445 × 380 mm.)

Coll.: Charles Savage Homer

The fury of the sea is felt more keenly in this drawing than in the finished painting in oils, dated 1884, for which it is a study. Although continually experimenting in the combination of techniques, Homer here prefers attaining the effect desired by means of only one.

Bibl.: C.U.M. *Chronicle*, Vol. I, No. 2, 1936, p. 60.

100 **Eugene Berman** (1899-living)

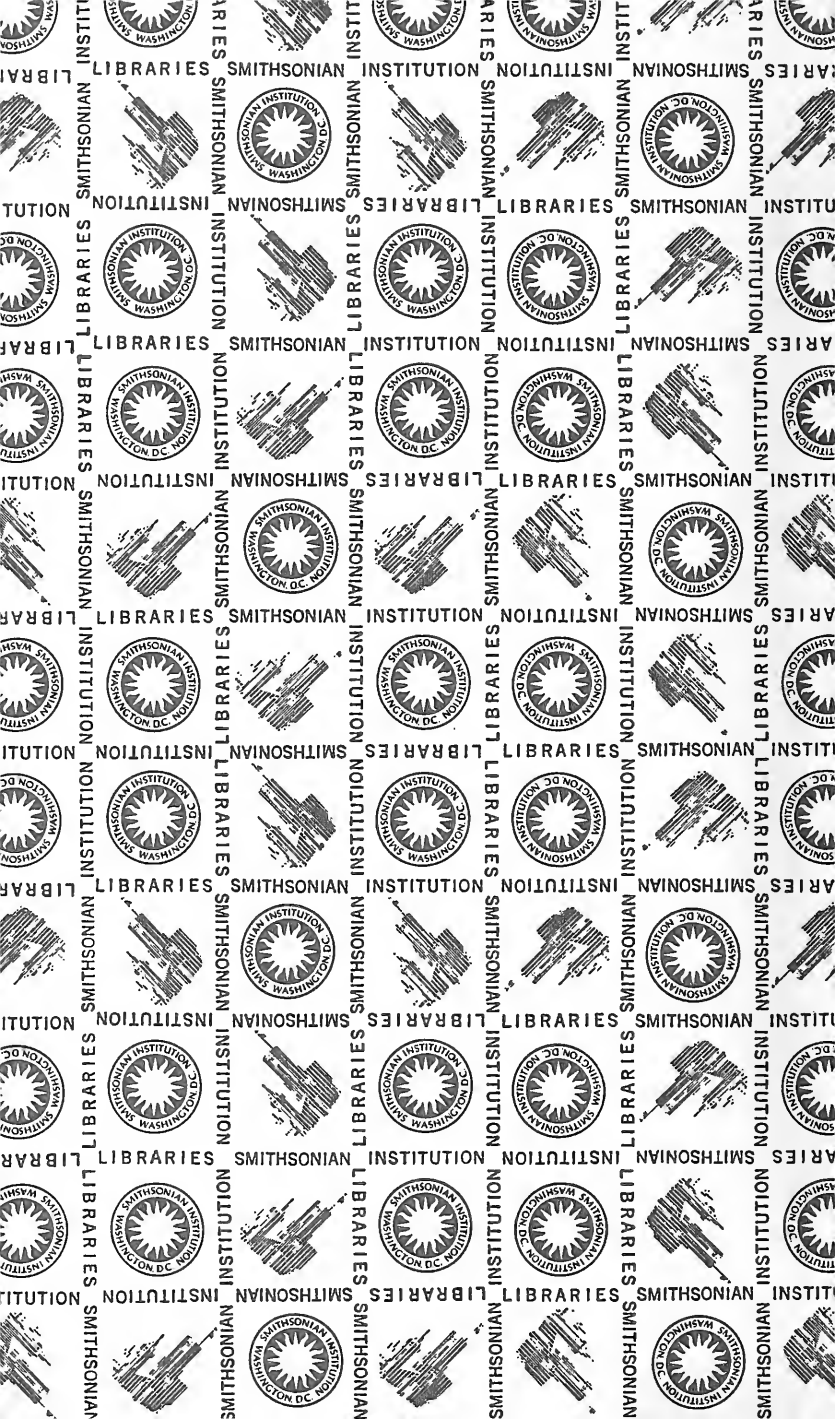
STAGE DESIGN FOR 'AM AHL AND THE NIGHT VISITORS' FOR
THE FIRST PRODUCTION AT THE NEW YORK CITY CENTER, 1952

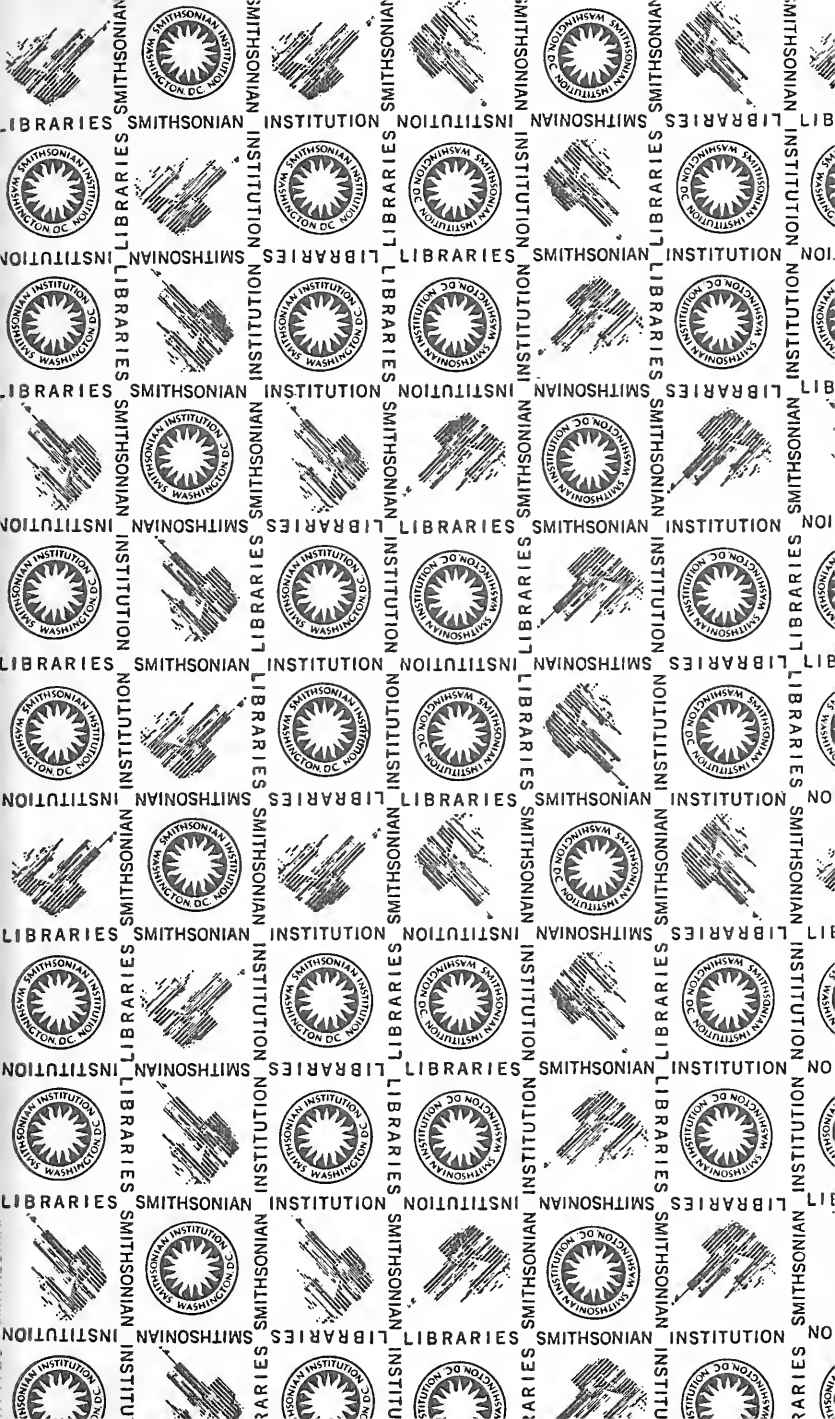
Pen and ink with tempera and watercolors. 9¹/₂ × 12¹/₂ in. (245 × 318 mm.)

This final drawing of the exhibition sequence sums up the vitality and the appeal of the Cooper Union Museum's collection of drawings, its able draftsmanship communicating Berman's imaginative restatement, in contemporary terms, of the age-old mystery and promise of the Christmas story.

Index

	<i>Cat. No.</i>		<i>Cat. No.</i>		<i>Cat. No.</i>
Agricola	59	Grasset	74	Pillement	66
Barbieri (Guercino)	20	Guardi	30	Puget	42
Bàsoli	58	Guimard	75	Ranson	67
Baumgartner	82	Guys	72, 73	Reni	16
Belanger	65	Haseltine	97	Robert	69
Berman	100	Homer	99	Sacchi	18
Bison	57	Hooghe	91	Salembier	62
Boffrand	53	Hoppenhaupt	83	Salviati	4
Bouchardon	54	Houël	71	Sangallo	7
Boucher	57	Huquier	49	Schor	78
Bourguignon (Gravelot)	50	Huttin	52	Servandoni	58
Buffagnotti	25	Juvarra	26	Sozi (Sotij)	8
Cantagallina	15	Klauber	85	Straet, van der	
Carpi, da	6	Kornhäusel	87	(Stradanus)	88
Castiglione	21	Kniep	86	Thornhill	95
Cesari (d'Arpino)	19	Lajoue, de	55	Tiepolo	28, 29
Chailleat (Chaillat de		Lalonde, de	65	Troger	79
Souplesse, Sciaja)	41	Lang	77	Toeput (Pozzoserrato)	89
Chippendale	94	Marchionni	51	Toselli	56
Church	96	Maréchal	64	Turreau (Toro)	46
Crace	95	Marot	92	Unknown Florentine	5, 9
Delafosse	59, 60	Massari	14	Unknown French	56, 61
Du Cerceau	40	Mondo	34	Unknown Italian or	
Duflot	85	Montalon	68	French	15
Eichler	80	Moran	98	Unknown Mantuan	22
F. A. S.	11	Nahl	81	Unknown North Italian	5
Favanne, de	48	Nicoletto Rosex da		Unknown Roman	23
Fiore	52	Modena	2	Valadier	35
Fontebasso	27	Nilson	84	Verdier	47
Franceschini	24	Olmütz, von	76	Vianen, van	90
Gentili	10	Oppenort	44, 45	Wailly, de	70
Giani	33	Oudry	51	Watteau	43
Goetz (Göz)	85	Parigi	17		
Gozzoli	1	Passignano	12		





LIBRARIES SMITHSONIAN INSTITUTION

SMITHSONIAN INSTITUTION LIBRARIES



3 9088 00174291 5

chmref NC25.N5C77

Five centuries of drawing: the Cooper Un